

Seventeen famous jazz 'standards'  
arranged for the classical guitar

jazz

FOR THE  
FOR THE

# CLASSICAL GUITAR

Arranged by John Zaradin.

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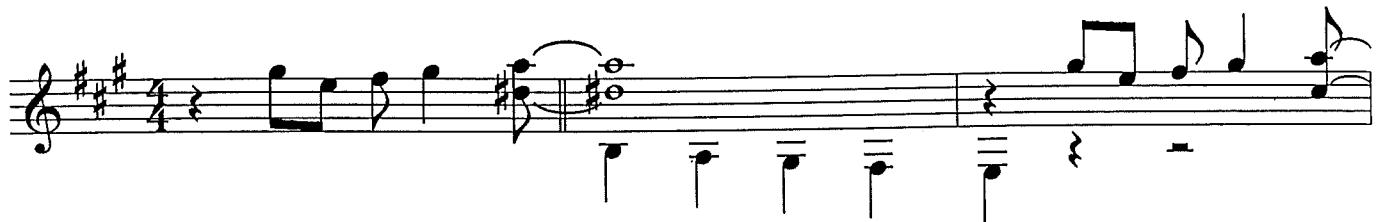
# IN A MELLOW TONE

By Duke Ellington

Medium tempo.

B<sup>7</sup>

E<sup>7</sup>



A

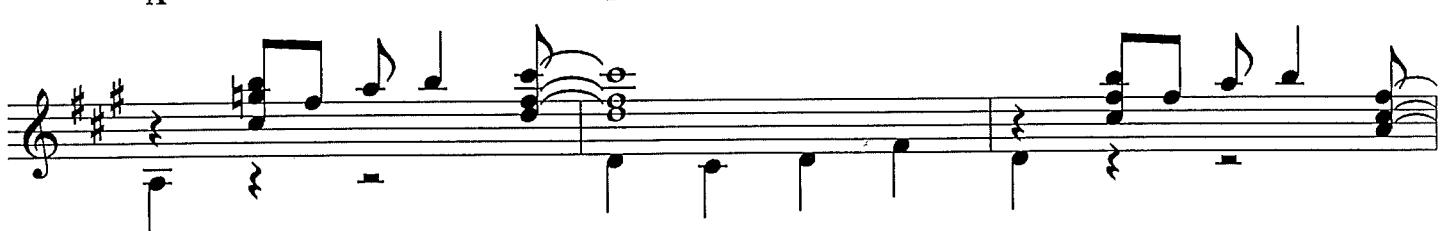
A<sup>(MA7)</sup>

E<sub>MI</sub><sup>11</sup>



A<sup>7</sup>

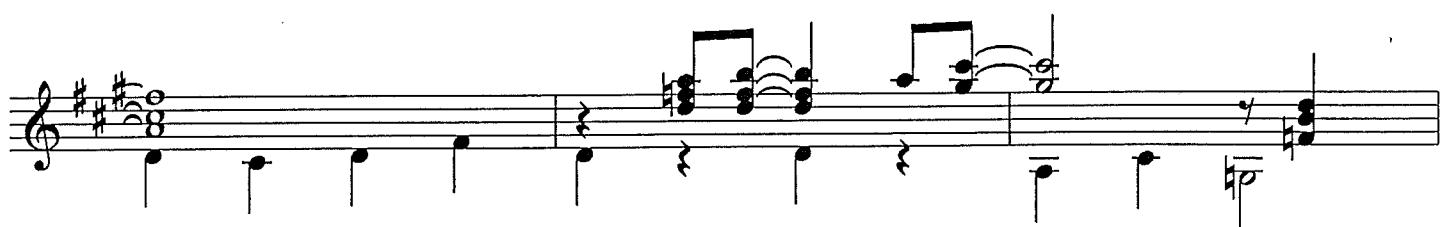
D<sup>(MA7)</sup>



D<sub>MI</sub>

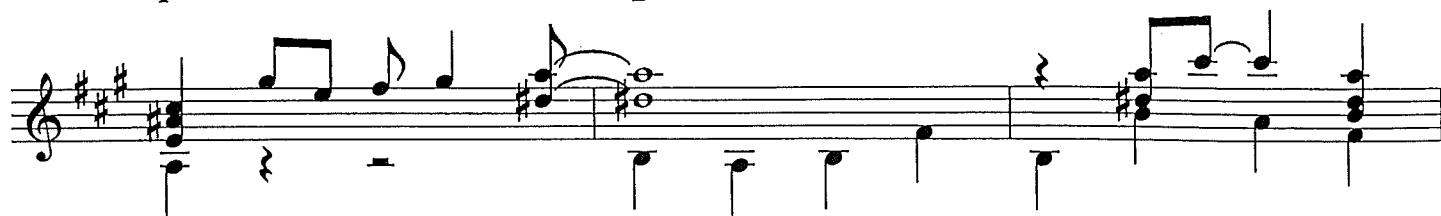
A<sup>(MA7)</sup>

G<sup>7</sup>



F<sup>#7</sup>

B<sup>7</sup>



E

E<sup>7</sup>

B<sup>7</sup>

E<sup>7</sup>

A<sup>(MA7)</sup>

EMI<sup>11</sup>

A<sup>7</sup>

D<sup>(MA7)</sup>

D<sup>7</sup>

A<sup>6</sup>

G<sup>7</sup>

F<sup>#7</sup>

B<sup>7</sup>

E<sup>7(9)</sup>

A<sup>6</sup>

E<sup>7</sup>

A<sup>ADD9</sup>

F<sup>#MI7</sup>

B<sup>7</sup>

E<sup>7(9)</sup>

A<sup>6</sup>

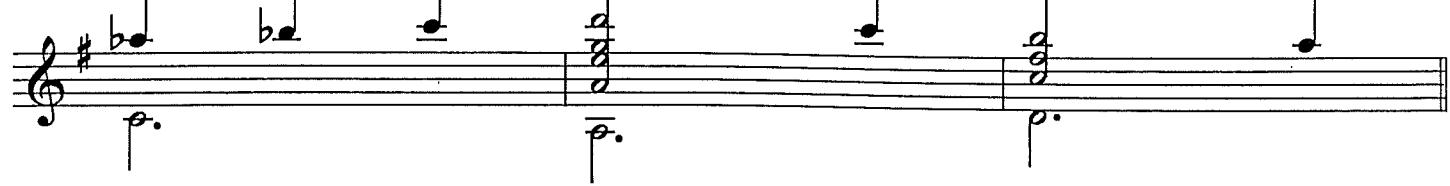
**BLUESETTE**  
Music by Jean 'Toots' Thielemans

Jazz waltz. Light, medium tempo.

The musical score consists of five staves of music, each with a different key signature and time signature. The first staff is in G major (3/4 time), the second in E major (3/4 time), the third in C major (3/4 time), the fourth in A major (3/4 time), and the fifth in F# major (3/4 time). The music features various chords including G7, B7, EMI7, A7(b9), DMI7, G7, C(MA7), DMI7, D7, CMI7, F7, B7(MA7), GMI7, B7MI7, E7, and A7(MA7). Dynamics such as  $p$ ,  $p\cdot$ , and  $b$  are used throughout the score.

A<sub>M</sub>I<sup>7</sup>

D<sup>7</sup>



1. B<sub>M</sub>I<sup>7</sup>

B<sup>b</sup>7

A<sub>M</sub>I<sup>7</sup>

D<sup>7</sup>

D<sup>7(b5)</sup>

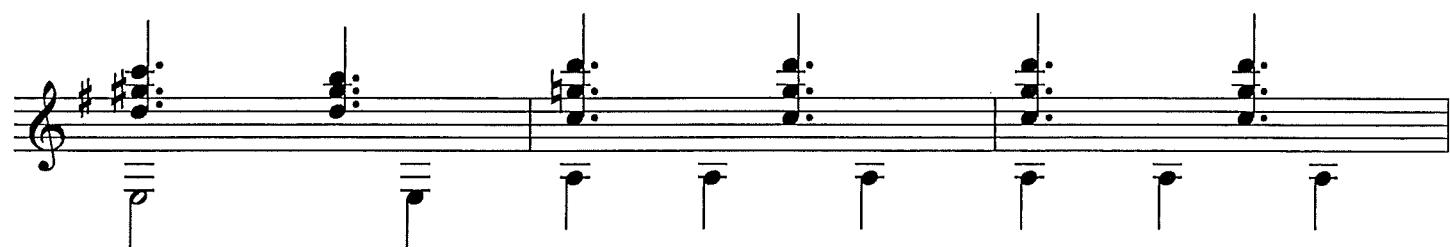


2. B<sub>M</sub>I<sup>11</sup>/E

E<sup>7</sup>

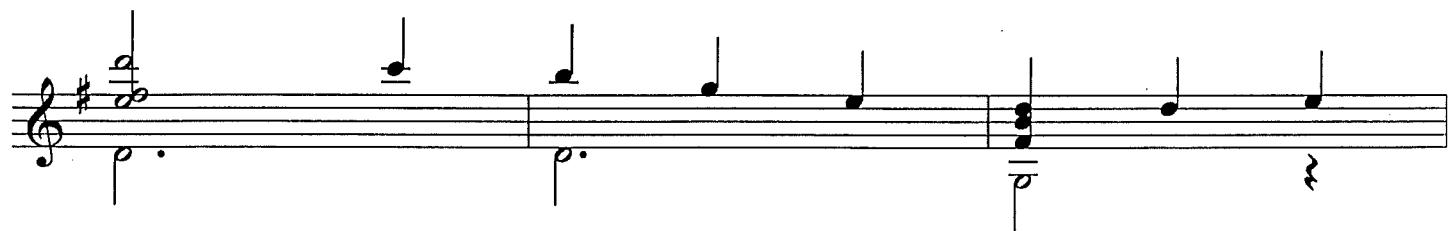


A<sub>M</sub>I<sup>7</sup>



D<sup>7</sup>

G<sup>(M7)</sup>



D<sup>7(\*9)</sup>

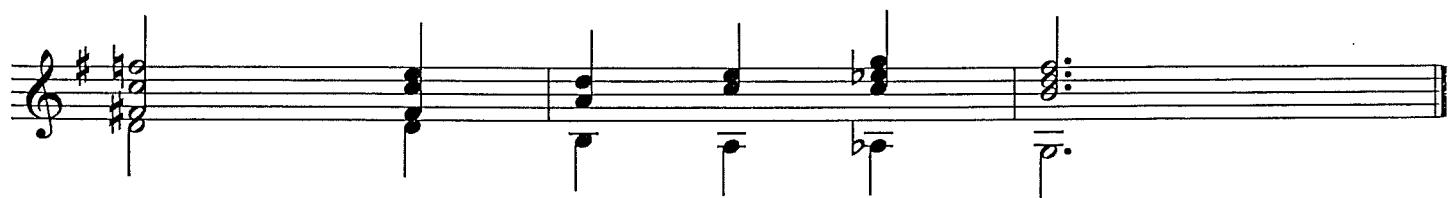
D<sup>7</sup>

B<sub>M</sub>I<sup>7</sup>

A<sub>M</sub>I<sup>7</sup>

A<sup>b(M7)</sup>

G<sup>(M7)</sup>



## **MOOD INDIGO**

Words & Music by Duke Ellington, Irving Mills  
& Albany Bigard

Contrast the slow “bluesy” first section with a lighter feeling and slightly faster tempo in the second. Keep the melody sustained on top of the chords.

Sheet music for a jazz piano solo, featuring six staves of music with various chords and performance markings.

**Staff 1:** E<sup>6</sup>, C<sup>#</sup>MI<sup>7</sup>, F<sup>#</sup>7, A<sup>6</sup><sub>9</sub>, B<sup>7+</sup>

**Staff 2:** E<sup>(MA7)</sup>, B<sup>13</sup>, B<sup>7</sup>, E<sup>6</sup>, C<sup>#</sup>MI<sup>7</sup>, F<sup>#</sup>7

**Staff 3:** C<sup>7</sup>, C<sup>9(5)</sup>, B<sup>7</sup>, E<sup>11</sup>

**Staff 4:** E<sup>7</sup>, F<sup>#</sup>MI<sup>7</sup>, F<sup>(MA7)</sup>, E<sup>11(5)</sup>, D<sup>#</sup>MI<sup>7(5)</sup>, B<sup>7+</sup>

**Staff 5:** E<sup>6</sup>, C<sup>#</sup>MI<sup>7</sup>, F<sup>#</sup>7, A<sup>6</sup><sub>9</sub>, B<sup>7+</sup>, E<sup>6</sup>, FIN (2nd. time)

E C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>7

A<sup>(MA7)</sup> B<sup>7</sup> E<sup>ADD9</sup> B<sup>7</sup> E C<sup>#</sup>MI<sup>7</sup>

F<sup>#</sup>7 D<sup>9(b5)</sup> C<sup>#</sup>MI<sup>7</sup> C<sup>7</sup>

B<sup>7</sup> E<sup>7</sup>

A<sup>7</sup> C<sup>7</sup> B<sup>11</sup> E C<sup>#</sup>MI<sup>7</sup>

F<sup>#</sup>7 A<sup>(MA7)</sup> C<sup>#</sup>MI<sup>7</sup> F<sup>#</sup>MI<sup>11</sup> B<sup>7</sup> E<sup>6</sup>

D.C. al FIN

# WEST COAST BLUES

By Wes Montgomery

12 Bar Blues. Medium tempo. Play with swing without exaggerating the '3' feel.  
Use the second section as a sample for inventing further improvisations.

E<sup>7</sup>

D<sup>7</sup>

E<sup>7</sup>

F#m<sup>7</sup>

B<sup>b7</sup>

A<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

(FIN)

E<sup>7</sup>

E<sup>7</sup> B<sub>MI</sub><sup>7</sup> E<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

F<sup>#</sup><sub>MI</sub><sup>7</sup> B<sup>7</sup> E<sub>MI</sub><sup>7</sup> A<sup>7</sup>

E<sup>7</sup> A<sup>7</sup> C<sup>7</sup> B<sup>7</sup>

D.S. al FIN

**THE BIRTH OF THE BLUES**  
Words & Music by De Sylva, Brown & Henderson

Play at a medium swing, dance style tempo with a clear bass line.

The musical score consists of five staves of music, each with a treble clef and a 4/4 time signature. The first staff begins with a bass line on a C6 chord, followed by chords C<sup>#o</sup>, D<sub>MI</sub>7, D<sup>#o</sup>, E<sub>MI</sub>7, and E7. The second staff begins with a bass line on an F<sup>(MA7)</sup> chord, followed by F<sup>#o</sup> and G7. The third staff begins with a bass line on a C chord, followed by A<sub>MI</sub>7, F, D<sup>9</sup>, D<sup>bb9</sup>, G<sup>9</sup>, C6, and C<sup>#o</sup>. The fourth staff begins with a bass line on a D<sub>MI</sub>7 chord, followed by D<sup>#o</sup>, E<sub>MI</sub>7, E7, F<sup>(MA7)</sup>, and F<sup>#o</sup>. The fifth staff begins with a bass line on a G7 chord, followed by C6, F<sup>(MA7)</sup>, G7, and C6.

E F E F E F<sup>11</sup>

E E<sup>7</sup> F#<sub>MI</sub><sup>7</sup>

A<sup>7</sup> D<sup>7</sup> G<sup>7</sup>

C<sup>6</sup> C#<sup>o</sup> D<sub>MI</sub><sup>7</sup> D#<sup>o</sup> E<sub>MI</sub><sup>7</sup> E<sup>7</sup>

F<sup>(MA7)</sup> F#<sup>o</sup> G<sup>7</sup>

C<sup>6</sup> A<sub>MI</sub> F D<sup>9</sup> D<sup>b9</sup> G<sup>9</sup> C<sup>6</sup><sub>9</sub>

**BODY AND SOUL**  
 Music by John Green  
 Lyric by Robert Sour, Edward Heyman &  
 Frank Eyton

This is such a "classic" standard which seems to be able to support any kind of arrangement without losing its identity. Here, the interpretation is for playing at a slow to medium tempo.

Sheet music for piano, showing five staves of musical notation. The music is in 4/4 time, with a key signature of one flat (F major). The notes are primarily eighth and sixteenth notes, with some quarter notes. The chords are labeled above each staff.

Staff 1 (Measures 1-2): F<sub>MI</sub><sup>7</sup>, F<sub>MI</sub><sup>6</sup>, G<sub>MI</sub><sup>7</sup>, F<sub>MI</sub><sup>7(b5)</sup>, F<sub>MI</sub><sup>7</sup>, E<sup>7</sup>, E<sup>b(MA7)</sup>, E<sup>7+</sup>

Staff 2 (Measures 3-4): F, A<sup>b</sup><sub>MI</sub>, G<sub>MI</sub>, F<sup>#o</sup>, F<sub>MI</sub><sup>7</sup>, G<sup>7</sup>, D<sup>b7</sup>

Staff 3 (Measures 5-6): C<sub>MI</sub><sup>7</sup>, B<sup>b7+</sup>, <sub>3</sub> A<sub>MI</sub><sup>7(b5)</sup>, A<sup>b7</sup>, G<sup>7+</sup>, C<sup>7(b5)</sup>, F<sub>MI</sub><sup>7</sup>

Staff 4 (Measures 7-8): G<sub>MI</sub><sup>7</sup>, F<sub>MI</sub><sup>7</sup>, F<sub>MI</sub><sup>7</sup>, B<sup>b7</sup>, E<sup>b(MA7)</sup>, E<sup>b6</sup>, F, A<sup>b</sup><sub>MI</sub>, G<sub>MI</sub>, F<sup>#o</sup>

Staff 5 (Measures 9-10): F<sub>MI</sub><sup>7</sup>, G<sup>7(b9)</sup>, C<sub>MI</sub><sup>7</sup>, B<sup>b7+</sup>, A<sub>MI</sub><sup>7(b5)</sup>, F<sup>#7</sup>, F<sup>7</sup>

Sheet music for a jazz piano piece, featuring eight staves of musical notation with corresponding chords labeled above each staff.

**Chords and Measures:**

- Staff 1:** E<sup>ADD9</sup>, F<sup>#MI7</sup>, C<sup>#MI7</sup>, A<sup>MI7</sup>
- Staff 2:** E<sup>(MA7)</sup>, B<sup>9</sup>, F<sup>7(5)</sup>, E<sup>ADD9</sup>, E<sup>MI9</sup>, A<sup>7</sup>
- Staff 3:** D<sup>(MA7)</sup>, B<sup>o</sup>, E<sup>MI7</sup>, A<sup>7(9)</sup>, C<sup>7+</sup>, C<sup>7(9)</sup>
- Staff 4:** F<sup>MI</sup>, G<sup>MI7</sup>, F<sup>#MI7</sup>, F<sup>MI7</sup>, E<sup>7+</sup>
- Staff 5:** E<sup>b(MA7)</sup>, E<sup>7+</sup>, F, A<sup>bMI</sup>, G<sup>MI</sup>, F<sup>#o</sup>, F<sup>MI7</sup>
- Staff 6:** D<sup>MI11</sup>, D<sup>b7</sup>, C<sup>MI7</sup>, B<sup>b7+</sup>, <sub>3</sub>, A<sup>MI7(5)</sup>, A<sup>b69</sup>, E<sup>b(MA7)</sup>

# **WATERMELON MAN**

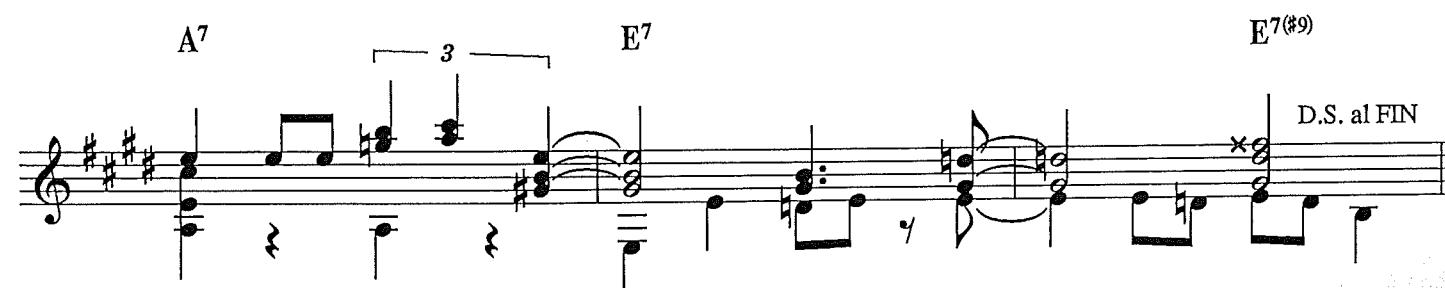
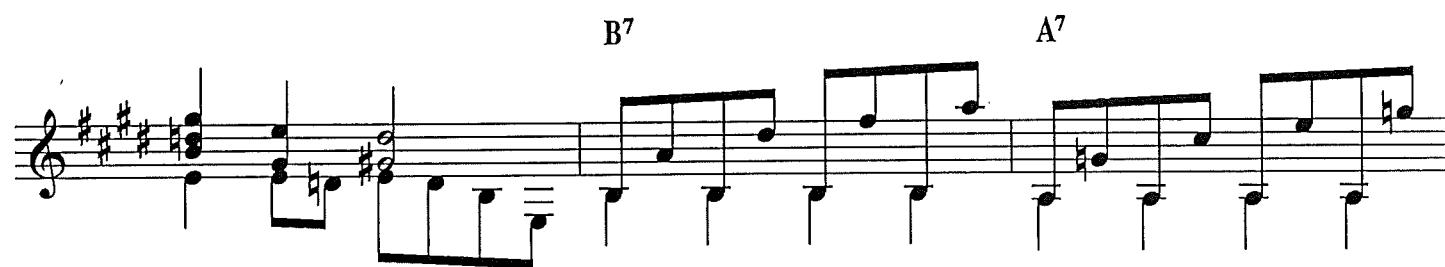
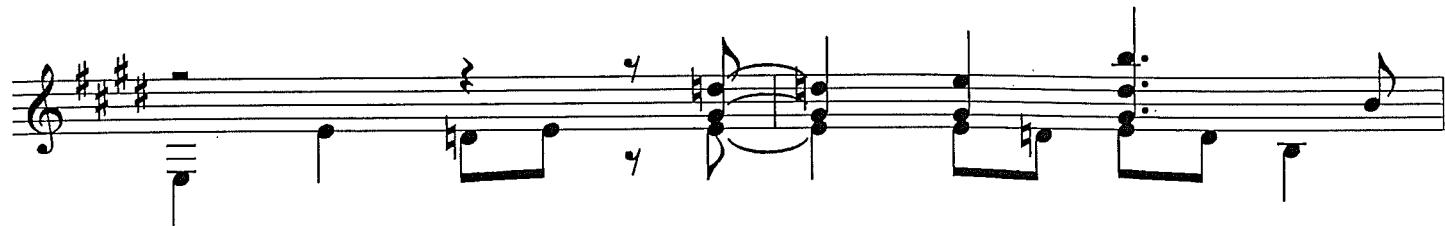
Music by Herbie Hancock  
Lyric by Jon Hendricks

Jazz Funk. Medium tempo. The improvisation in the second section is made over the bass line of the first section. Learn this bass line as a separate figure and try to make your own variations while continuing to play it

The musical score consists of six staves of bass line, each with a treble clef and a key signature of four sharps (F# major). The time signature varies between common time and 2/4.

- Staff 1:** Labeled E<sup>7</sup> and E<sup>7(9)</sup>. The bass line features eighth-note patterns and a sixteenth-note run.
- Staff 2:** Labeled A<sup>7</sup> and A<sup>7(9)</sup>. The bass line features eighth-note patterns and a sixteenth-note run.
- Staff 3:** Labeled E<sup>7</sup> and B<sup>7</sup>. The bass line features eighth-note patterns and a sixteenth-note run.
- Staff 4:** Labeled A<sup>7</sup> and B<sup>7</sup>. The bass line features eighth-note patterns and a sixteenth-note run.
- Staff 5:** Labeled B<sup>7</sup> and A<sup>7</sup>. The bass line features eighth-note patterns and a sixteenth-note run.
- Staff 6:** Labeled B<sup>7</sup>, A<sup>7</sup>, E<sup>7</sup>, and E<sup>7</sup>. The bass line features eighth-note patterns and a sixteenth-note run, with a bracket above the E<sup>7</sup> section labeled '3'.

Text in the E<sup>7</sup> section of Staff 6:  
(Last time fade al FIN)  
FIN



## **WILLOW WEEP FOR ME**

Slow tempo and sad. Play lyrically and reflectively rather than in a strict tempo.

1. E<sup>6</sup><sub>9</sub> B<sub>MI</sub><sup>7</sup> E<sup>6</sup><sub>9</sub> B<sub>MI</sub><sup>7</sup>

E<sup>6</sup><sub>9</sub> C<sup>#7(b5)</sup> B<sup>7(b5)</sup> E<sup>6</sup><sub>9</sub> C<sup>#7(b5)</sup> B<sup>7(b5)</sup>

E<sup>6</sup><sub>9</sub> D<sup>#7</sup> D<sup>(MA7)</sup> C<sup>#7(#9)</sup> C<sup>7+</sup> F<sup>#MI7</sup> B<sup>11</sup> B<sup>b7</sup>

A<sup>9</sup> C<sup>7</sup> B<sub>MI</sub><sup>11</sup> B<sup>b7(b5)</sup> A<sup>9</sup> C<sup>7</sup> F<sup>#MI11</sup> B<sup>7</sup>  Last time al CODA

1. E<sup>ADD9</sup> B<sub>MI</sub><sup>7</sup> E<sup>ADD9</sup> B<sup>7(b5)</sup>

2.  $E^{ADD9}$   $B_{MI}7$   $C^{(MA7)}$   $B_{MI}7$   $E7$

$A_{MI}7$   $F_{MI}^{*7(b5)}$   $B7$   $C_{MI}^{*7(b5)}$   $C7$   $B_{MI}6$   $F7$

$E_{MI}7$   $A7$   $D7$   $G7$   $C7$   $F^{(MA7)}$   $B_{MI}11$   $E7$

$A_{MI}7$   $F_{MI}^{*7(b5)}$   $B7$   $C_{MI}^{*7(b5)}$   $C7$   $F7^{(9)}$   $E7$

$B_{\flat}^{(MA7)(b5)}$   $A_{MI}7$   $D9$   $G13$   $C7$   $F7$   $F_{MI}11$   $B7+$

**CODA**  $E^{ADD9}$   $B_{MI}7$   $C^{(MA7)}$   $B_{MI}7$   $E^{ADD9}$

# DJANGO

By John Lewis

This is a piece with mood and tempo changes built into it. Although a "jazz" standard, it has a very strong "classical" feel to it and sits well with the fingerstyle guitar.

Slow Ballad

**E<sub>MI</sub><sup>9</sup>**      **E<sub>MI</sub><sup>6</sup>**      **A<sub>MI</sub><sup>9</sup>**      **B<sup>7(b9)</sup>**

**E<sub>MI</sub><sup>(MA7)</sup>**      **E<sub>MI</sub><sup>6</sup>**      **E<sup>7(b9)</sup>**      **A<sub>MI</sub><sup>(MA7)</sup>**      **A<sub>MI</sub><sup>6</sup>**

**D<sup>7(b9)</sup>**      **G<sup>(MA7)</sup>**      **D<sub>b</sub><sup>7(b5)</sup>**      **C<sup>(MA7)</sup>**

**A<sub>MI</sub><sup>6</sup>**      **F<sup>#7</sup>**      **B<sup>9</sup>**

**E<sub>MI</sub><sup>(MA7)9</sup>**      **A<sub>MI</sub><sup>11</sup>**      **B<sup>7+</sup>**

B<sup>7</sup>/E      E<sub>MI</sub>(<sup>MA7</sup>)      E<sub>MI</sub><sup>6</sup>      B<sup>9</sup>/A      A<sub>MI</sub><sup>6</sup>

B<sup>7</sup>      B<sup>7</sup>/E      E<sub>MI</sub><sup>6</sup>      (FIN)

E<sub>MI</sub>      Medium swing      A<sub>MI</sub>      B<sup>7</sup>

E<sup>7</sup>      A<sub>MI</sub><sup>7</sup>      D<sup>7</sup>      G<sup>7</sup>

C(<sup>MA7</sup>)      G<sup>11</sup>      F<sup>#7</sup>      B<sup>7</sup>

E<sub>MI</sub><sup>9</sup>      ("Straight 8s")      E<sup>7</sup>

AMI<sup>9</sup>

*mp*

AMI<sup>7</sup>

*f*

E<sup>7(b9)</sup>

AMI

D<sub>MI</sub><sup>6</sup>

C<sup>o</sup>

E<sup>7</sup>

AMI<sup>9</sup>

F<sup>#7</sup>

*Swing* *mf*

B<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

D<sup>7</sup>

G

C<sup>7</sup>

F<sup>7</sup>

C<sup>7</sup>

2nd. time molto rit.

D.C. al FIN

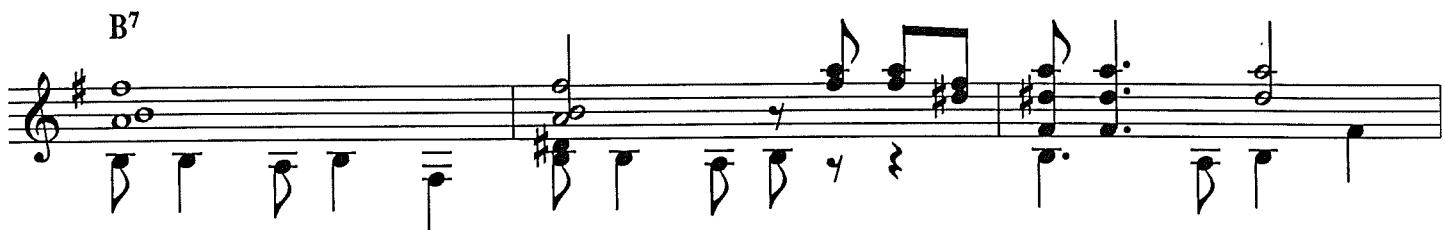
**ST. LOUIS BLUES**  
By W C Handy

Play Tango for the first section and then make a strong contrast into the swing tempo on the key change.

EMI



B<sup>7</sup>

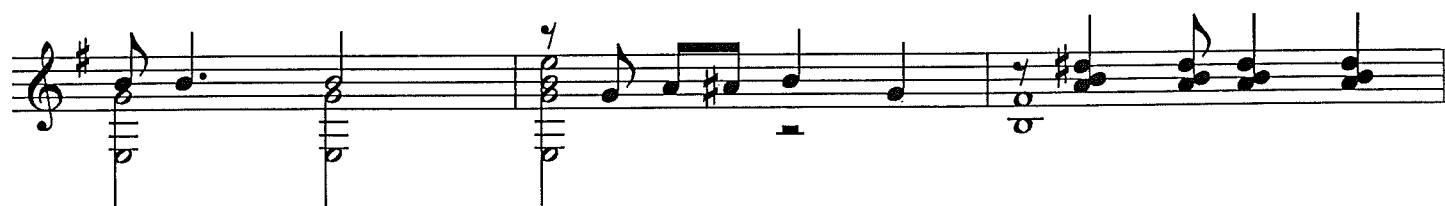


EMI<sup>6</sup>



EMI

B<sup>7</sup>



B<sup>7+</sup>



C<sup>#</sup>MI<sup>7(b5)</sup> C<sup>7(b5)</sup> F<sup>#</sup>MI<sup>11</sup> B<sup>7</sup>

Swing E A<sup>7</sup>

E<sup>7</sup>

A<sup>7</sup>

E<sup>7</sup>

B<sup>7</sup> A<sup>7</sup> E<sup>7</sup>

A musical score for piano, page 10, measures 11-12. The score is in common time with a key signature of four sharps. The piano part is divided into two staves. The left hand plays eighth-note chords on the B4 and G5 strings. The right hand plays eighth-note chords on the D5 and G5 strings. Measures 11 and 12 are identical, ending with a repeat sign and a double bar line.

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody is in A7 chord (A, C#, E, G#) and consists of the following notes: A (quarter note), C# (eighth note), E (eighth note), G# (eighth note), A (quarter note), C# (eighth note), E (eighth note), G# (eighth note). The melody is played on a single line with vertical stems pointing down. The notes are separated by vertical bar lines. The first note is a quarter note, followed by two eighth notes, then a quarter note, then two eighth notes. The melody is played on a single line with vertical stems pointing down. The notes are separated by vertical bar lines. The first note is a quarter note, followed by two eighth notes, then a quarter note, then two eighth notes.

Musical score for the first section of 'The Star-Spangled Banner'. The score is in common time and consists of two staves. The top staff is in E major (two sharps) and the bottom staff is in C major (no sharps or flats). The vocal line starts with a half note, followed by eighth notes, then quarter notes, and then eighth notes again. The piano accompaniment provides harmonic support with chords and bass notes. The section concludes with a forte dynamic.

A musical score for piano in G major (three sharps) and common time. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, starting on G. The bottom staff shows harmonic chords. The harmonic progression is as follows: F<sup>#</sup>MI<sup>7</sup> (G, B, D, E), B<sup>7</sup> (G, B, D, G), E (G, B, D), E<sup>7</sup> (G, B, D, G), C<sup>#</sup><sup>o</sup> (G, B, D, E), C<sup>o</sup> (G, B, D), and E<sup>7</sup> (G, B, D, G). The score includes measure numbers 1 through 8.

# **DON'T DREAM OF ANYBODY BUT ME (LI'L DARLIN')**

Words by Bart Howard  
Music by Neal Hefti

Not too fast a tempo. Try to make the chord changes legato.

A musical score for piano in common time. The score consists of two staves. The top staff shows a treble clef and a key signature of one flat. The bottom staff shows a bass clef and a key signature of one flat. The score includes five measures. Measure 1: G7 chord (B, D, G, B). Measure 2: Dm7 chord (A, C, D, F#). Measure 3: G7(5) chord (B, D, G, D). Measure 4: C11 chord (E, G, C, E, G, C). Measure 5: (b9) chord (B, D, G, B, E). The piano keys for each chord are highlighted in the image.

Musical score for piano, showing left hand in F major and right hand in D7(b9) mode. The score includes a key signature of one flat, a common time signature, and a 12/8 time signature change indicated by a bracket.

A musical score for piano. The left hand provides harmonic support with sustained notes and chords. The right hand plays a melodic line. The score includes labels for chords: B<sup>7(5)</sup>, B<sup>6</sup>, and B<sup>♭</sup>MI<sup>7</sup>. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes, primarily in the right hand, with some bass notes in the left hand.

Ami<sup>7</sup>      (b5)      D<sup>7(b9)</sup>      G<sup>7</sup>      D<sub>MI</sub><sup>7</sup>      E<sup>b7</sup>

D<sub>MI</sub><sup>7</sup>      (b5)      G<sup>7</sup>      (b5)      C<sub>MI</sub><sup>9</sup>

Ami<sup>7</sup>      D<sup>7</sup>      G<sup>7</sup>      D<sub>MI</sub><sup>7</sup>      G<sup>7(b5)</sup>

C<sup>11</sup>      (b9)      Ami<sup>7</sup>

D<sup>7(b9)</sup>      G<sup>7</sup>      D<sub>MI</sub><sup>7</sup>      G<sup>7(b5)</sup>

C<sup>11</sup>      (b9)      F<sup>(MA7)</sup>      D<sub>MI</sub><sup>7</sup>

B<sup>7(5)</sup>

B<sup>b</sup>6

B<sup>b</sup>M7

F

B<sup>b</sup>6

B<sup>b</sup>M7

Am<sup>7</sup>

(5)

D<sup>7(9)</sup>

G<sup>7</sup>

Dm<sup>7</sup>

G<sup>7(5)</sup>

C<sup>11</sup>

F<sup>6</sup>

Dm<sup>7</sup>

Am<sup>7</sup>

D<sup>7</sup>

(9)

G<sup>7</sup>

Dm<sup>7</sup>

G<sup>7(5)</sup>

C<sup>11</sup>

F<sup>6</sup>

E<sup>b</sup>M11

Dm<sup>7</sup>

D<sup>b</sup>(M7)

C<sup>11</sup>

**ROUND MIDNIGHT**  
Words & Music by Cootie Williams &  
Thelonious Monk

Strong and soulful, 'Round Midnight ( like "Body & Soul" ), seems to allow for diverse interpretations and changes, even within the duration of one chorus. In this arrangement the introduction is designed to be played 'ad lib', before establishing a slow tempo at bars 7 & 8.

The musical score consists of five staves of music, each with a treble clef and a key signature of four sharps. The first staff begins with a dynamic of  $D^{\#}M17(5)$ . The second staff begins with  $C^{\#}M17(5)$ . The third staff begins with  $F^{\#}7(5)$ . The fourth staff begins with  $F^{\#}7(5)$ . The fifth staff begins with  $C^{\#}M17$ .

Chords and dynamics marked in the score include:

- Staff 1:  $D^{\#}M17(5)$ ,  $A7(5)$ ,  $G^{\#}M17(5)$ ,  $G^{\#}7$
- Staff 2:  $C^{\#}M17(5)$ ,  $G7(5)$ ,  $F^{\#}M17(5)$ ,  $F^{\#}7$ ,  $BM17(5)$ ,  $F7(5)$
- Staff 3:  $F^{\#}7(5)$ ,  $E7$ ,  $AM1$ ,  $E7(9)$
- Staff 4:  $AM17$ ,  $F^{\#}M17(5)$ ,  $F7(5)$ ,  $E7+$ ,  $AM17$ ,  $E^{\flat}9$
- Staff 5:  $C^{\#}M17$ ,  $F7$ ,  $B7(5)$ ,  $A7$ ,  $D^{\#}M17$ ,  $E7(9)$ ,  $AM1^{(M7)}$ ,  $F^{\#}7(5)$

B<sup>7(b9)</sup> G<sup>b</sup>

F<sup>7(b5)</sup>

E

E+



AmI<sup>7</sup>

F<sup>#</sup>MI<sup>7(b5)</sup>

F<sup>7(b5)</sup>

E<sup>7+</sup>



AmI<sup>7</sup>

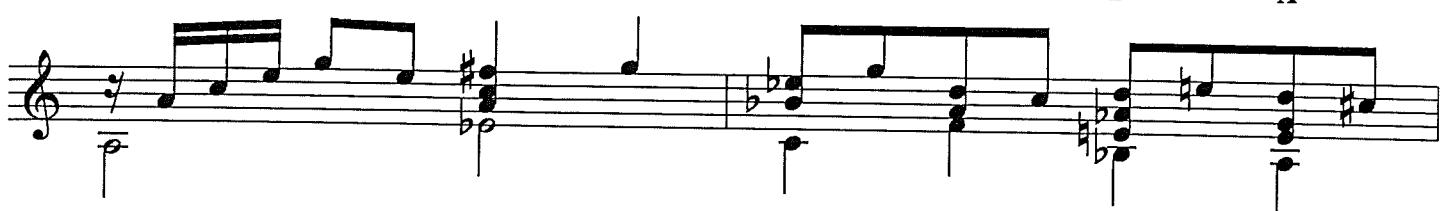
E<sup>b9</sup>

CMI<sup>7</sup>

F

B<sup>b7(b5)</sup>

A<sup>7</sup>



D<sup>MI</sup><sup>7</sup>

E<sup>7(b9)</sup>

AmI

AmI<sup>(MA7)</sup>

AmI<sup>7</sup>



F<sup>#</sup>7(b5)

F<sup>#</sup>MI<sup>11</sup>

F<sup>7(b5)</sup>

E<sup>11(b5)</sup>

AmI

F<sup>#</sup>MI<sup>7(b5)</sup>

B<sup>7</sup>

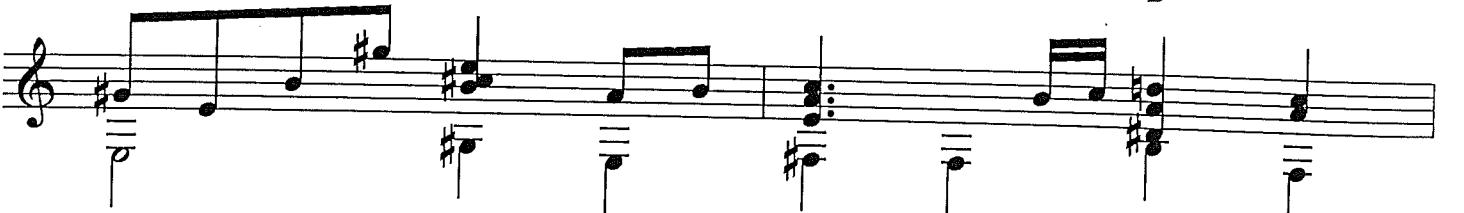
B<sup>7(b5)</sup>



E

F<sup>#</sup>MI<sup>7(b5)</sup>

B<sup>7(#9)</sup>



E<sup>6</sup>      G<sup>#</sup><sub>MI</sub><sup>7</sup>      C<sup>#</sup><sub>MI</sub><sup>7</sup>      C<sup>9</sup>      B<sub>MI</sub><sup>7(b5)</sup>      E<sup>7</sup>      (b5)

A<sub>MI</sub>      D<sub>MI</sub><sup>6</sup>      D<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>      C<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>      B<sub>MI</sub><sup>7(b5)</sup>      E<sup>7</sup>

A<sub>MI</sub>      F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>      F<sup>7(b5)</sup>      E<sup>7+</sup>

A<sub>MI</sub><sup>7</sup>      E<sup>b</sup><sup>o</sup>      C<sub>MI</sub><sup>7</sup>      D<sub>MI</sub>      B<sup>b</sup><sup>7(b5)</sup>      A<sup>7</sup>      D<sub>MI</sub><sup>7</sup>      E<sup>7(b9)</sup>

A<sub>MI</sub><sup>(MA7)</sup>      F<sup>#</sup><sup>7(b5)</sup>      F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>      F<sup>#</sup><sub>MI</sub><sup>11</sup>      F<sup>7(b5)</sup>      E<sup>11(b5)</sup>

A<sub>MI</sub>      F<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>      F<sup>(MA7)11</sup>      F<sup>7(b5)</sup>      E<sup>11(b5)</sup>      A<sub>MI</sub><sup>ADD9</sup>      Rit.

**PERDIDO**  
Music by Juan Tizol  
Words by Harry Lenk and Ervin Drake

Medium swing with a contrasted Latin feel for the 'middle 8'.

Medium swing      B<sub>MI</sub><sup>7</sup>      E<sup>7</sup>

A<sup>(MA7)</sup>

B<sub>MI</sub><sup>7</sup>

E<sup>7</sup>      3

A<sup>6</sup>

1. B<sub>MI</sub><sup>11</sup>      E<sup>7</sup>      2. D<sup>#</sup><sub>MI</sub><sup>7(b5)</sup>      D<sup>7</sup>

Latin      C<sup>#7</sup>

3

3

F#13

F#9

F#7(5)

B7

B7(5)

E13

E7

Swing

B<sub>MI</sub>11

E7

A<sup>(M7)</sup>

B<sub>MI</sub>11

E7

1. A<sup>6</sup> B<sub>M</sub>I<sup>7</sup> B<sup>b7</sup> A<sup>(M7)</sup> To BRIDGE

Last Time Only A<sup>6</sup> D<sup>(M7)</sup> C<sup>(M7)6</sup> C<sup>13</sup> B<sup>7</sup> B<sup>b7</sup> A FIN

BRIDGE B<sub>M</sub>I<sup>7</sup> B<sup>o</sup>

C<sup>#</sup><sub>M</sub>I<sup>7</sup> C<sub>M</sub>I<sup>7</sup>

B<sub>M</sub>I<sup>7</sup> E<sup>7</sup>

A<sup>6</sup> A<sup>7</sup> D<sup>ADD9</sup> E

**GIRL TALK**  
Music by Neal Hefti  
Lyric by Bobby Troup

Slow but with swing tempo. Play with a 'big band' feel, keeping the chords full but tight and making the changes very legato.

The musical score consists of five staves of music. The top staff shows a bass line with chords F#11, F#9, B11, and A#M7. The second staff shows a bass line with chords G#M7, C#9, F#M7, and B9. The third staff shows a bass line with chords E(MA7), Bb(MA7), A(MA7), F#M7, and B7. The fourth staff shows a bass line with chords G#M7, C#7(b9), F#M7, G#M7, A6, and B9. The bottom staff shows a bass line with chords EMI7, AMI7, F#7(b9), and B11. The music is in 4/4 time and uses a treble clef for the top staff.

G<sup>#</sup>MI<sup>7</sup>      C<sup>#7b9</sup>      G<sup>#</sup>MI<sup>7b5</sup>      AMI<sup>6</sup>      BMI<sup>6</sup>      C<sup>#7</sup>

F<sup>#11</sup>      F<sup>#9</sup>      B<sup>11</sup>      AMI<sup>7</sup>

G<sup>#</sup>MI<sup>7</sup>      C<sup>#9</sup>      F<sup>#</sup>MI<sup>7</sup>      B<sup>9</sup>

EMI<sup>7</sup>      C<sup>#</sup>MI<sup>9</sup>      B<sup>o</sup>      B<sup>b7</sup>      A<sup>(M7)</sup>      B<sup>11</sup>

G<sup>#</sup>MI<sup>7</sup>      C<sup>#7</sup>      F<sup>#</sup>MI<sup>7</sup>      G<sup>#</sup>MI<sup>7</sup>      A<sup>(M7)</sup>      BMI<sup>7</sup>

**E<sub>MI</sub>7**                    **A<sup>7</sup>**                    **F<sup>11</sup>**                    **B<sup>7(b9)</sup>**

**G#<sub>MI</sub>7**                    **C#<sup>7</sup>**                    **G#<sub>MI</sub>7**                    **A<sup>6</sup>**                    **B<sup>7</sup>**                    **C#**

**F#<sup>11</sup>**                    **F#<sup>9</sup>**                    **B<sup>11</sup>**                    **A<sub>MI</sub>7**

**G#<sub>MI</sub>7**                    **C#<sup>9</sup>**                    **A<sup>6</sup>**                    **F#<sub>MI</sub>7**                    **B<sup>9</sup>**

**E<sup>(MA7)</sup>**                    **C#<sub>MI</sub>7**                    **A<sup>(MA7)</sup>**                    **F#<sub>MI</sub>7**                    **B<sup>11(b9)</sup>**                    **F<sup>(MA7)</sup>**                    **E<sup>6</sup>**

**TRISTE**  
By Antonio Carlos Jobim

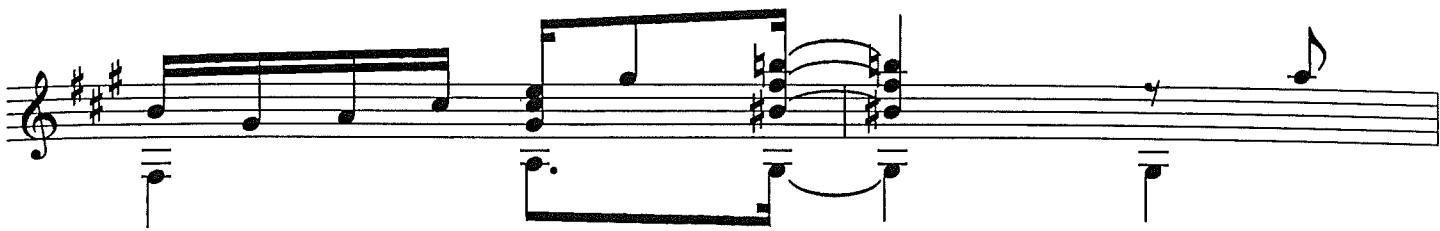
Jazz Bossa. Bright 2/4 tempo. This has now become a standard in both the jazz and Latin fields. Be aware that, although the melody has several repeats, the chord sequences supporting these repeats are modified each time round.

The musical score for TRISTE consists of six staves of music, each with a treble clef and a key signature of four sharps. The time signature is 2/4. The music is divided into sections by bar lines and repeat signs. The chords and lyrics are as follows:

- Staff 1: A<sup>6</sup> (lyrics: "Amanheceu"), A<sup>(M A7)</sup> (lyrics: "Amanheceu")
- Staff 2: F<sup>(M A7)</sup> (lyrics: "Amanheceu"), B<sup>b7(b5)</sup> (lyrics: "Amanheceu")
- Staff 3: A<sup>6</sup> (lyrics: "Amanheceu"), A<sup>(M A7)</sup> (lyrics: "Amanheceu")
- Staff 4: C<sup>#M17</sup> (lyrics: "Amanheceu"), F<sup>#7(b9)</sup> (lyrics: "Amanheceu")
- Staff 5: B<sup>M17</sup> (lyrics: "Amanheceu"), C<sup>#7</sup> (lyrics: "Amanheceu")

F<sup>#</sup>MI<sup>7</sup>

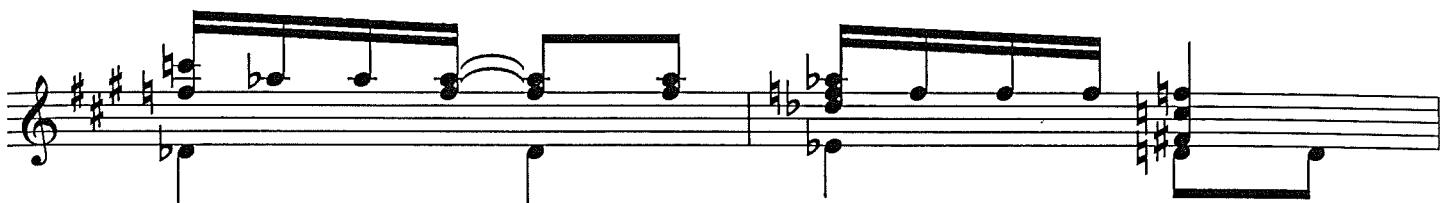
G<sup>#7(\*9)</sup>



D<sup>b(MA7)</sup>

E<sup>bMI11</sup>

D<sup>7(\*9)</sup>

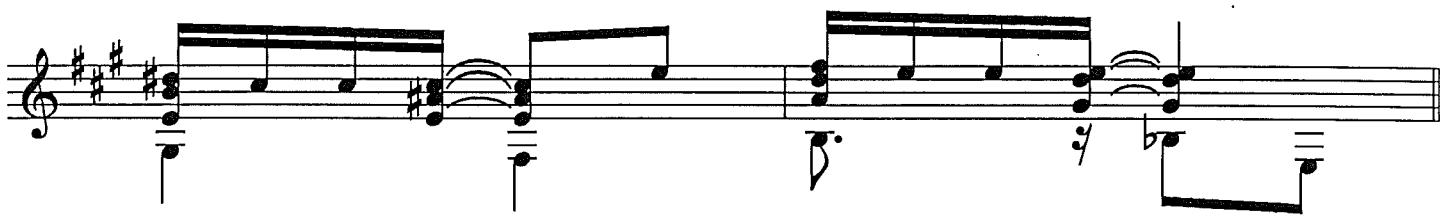


E<sup>(MA7)</sup>

F<sup>#7</sup>

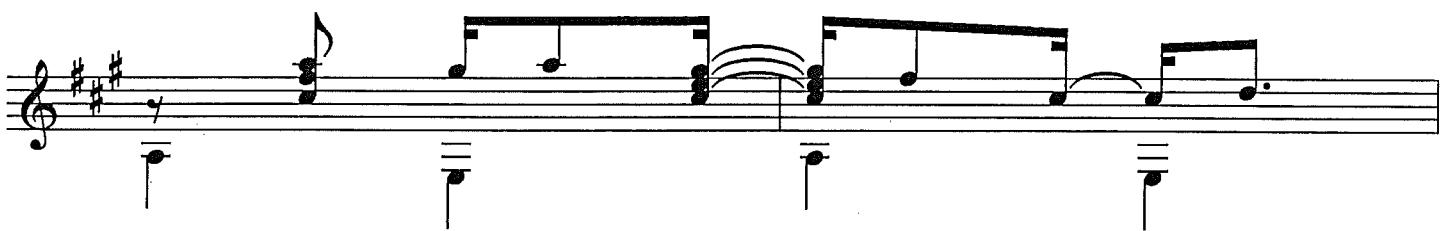
B<sup>MI7</sup>

E<sup>7(b5)</sup>



A<sup>6</sup>

A<sup>(MA7)</sup>

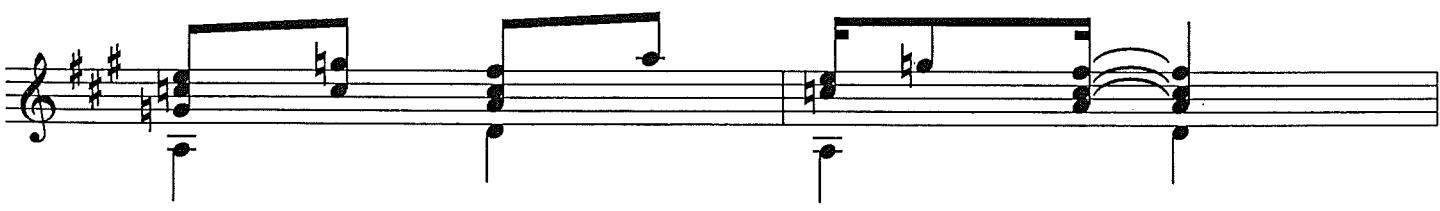


A<sup>MI7</sup>

D<sup>7</sup>

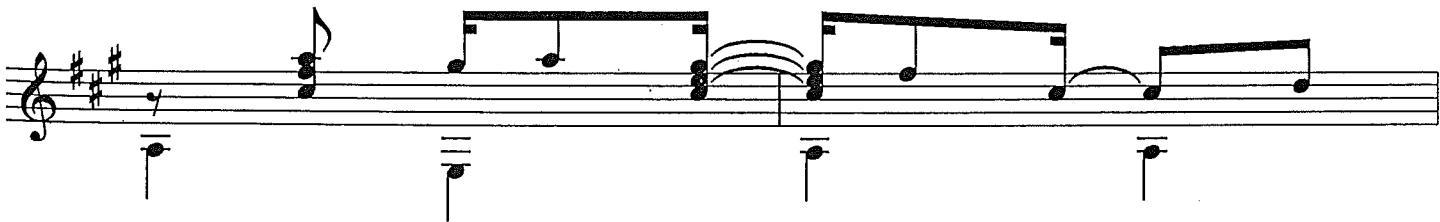
A<sup>MI7</sup>

D<sup>7</sup>

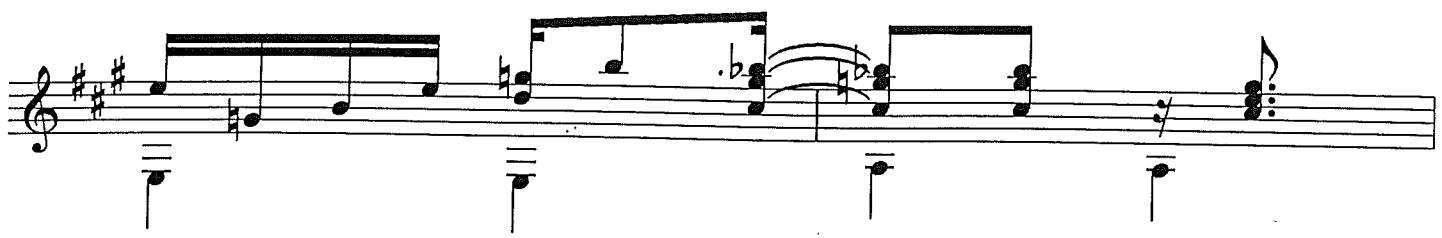


A<sup>6</sup>

A<sup>(MA7)</sup>



E<sub>MI</sub><sup>7</sup>



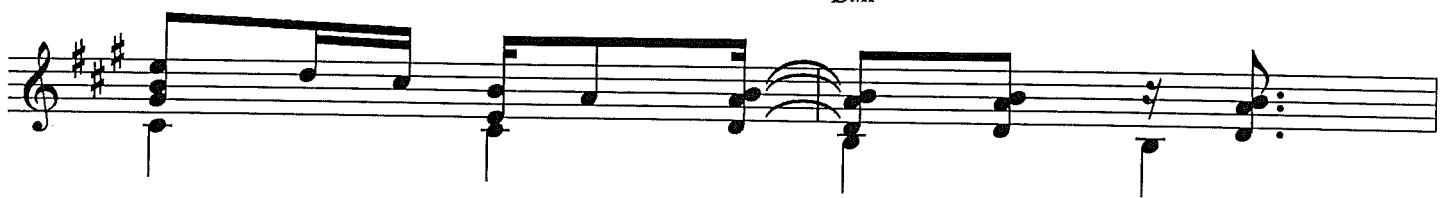
A<sup>7(9)</sup>

D<sup>(M)A7</sup>



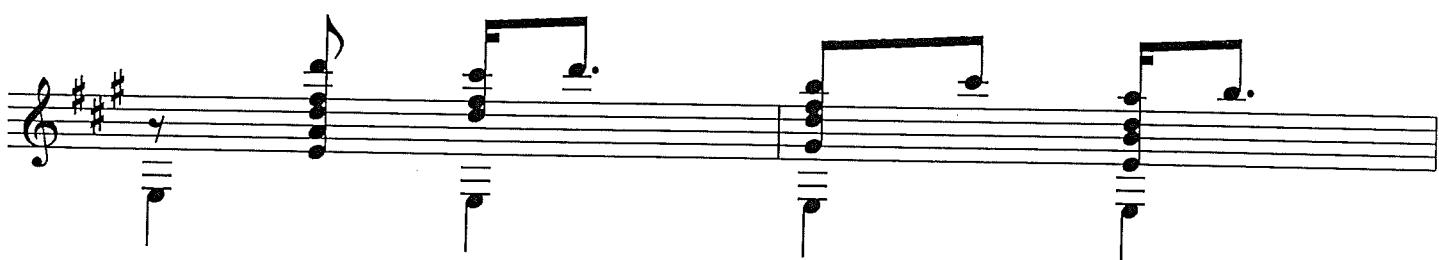
G<sup>13</sup>

C<sup>#</sup>MI<sup>7</sup>



B<sub>MI</sub><sup>7</sup>

E<sup>11</sup>



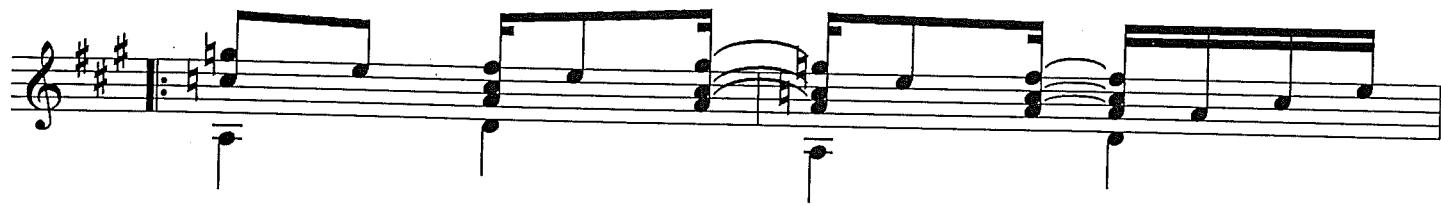
E<sup>9</sup>

A<sub>MI</sub><sup>7</sup>

D<sup>7</sup>

A<sub>MI</sub><sup>7</sup>

D<sup>7</sup>



A<sub>MI</sub><sup>7</sup>

D<sup>7</sup>

A<sub>MI</sub><sup>7</sup>

D<sup>7</sup>

Repeat ad lib. & fade.



## **ORNITHOLOGY**

Medium to fast tempo. This is a 'classic' be-bop song. In this arrangement the walking bass line supports the tune. Work out the fingerings and get to know the sequence at a slow tempo before taking up to a performance speed.

E<sup>(M7)</sup>

Walking Bass throughout

D (MA7)

A musical score for piano in G major. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, starting on G. The bottom staff shows harmonic support with sustained notes and chords. The score is divided into two sections: Dm7 and G7, with a key signature of one sharp throughout.

A musical score for piano in 2/4 time, G major (three sharps). The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic bass line with quarter notes. The score is divided into measures by vertical bar lines. The first measure is labeled 'C7' above the staff, and the second measure is labeled 'B7' above the staff. The piano keys are indicated by black and white squares below the staff lines.

E<sub>MI</sub> F<sup>7</sup> E<sub>MI</sub> G<sup>#</sup><sub>MI</sub>7 3 B<sup>7</sup> 3 3

E B<sup>7</sup>

E<sup>(MA7)</sup> G<sup>7</sup> C<sup>7</sup> F<sup>7</sup>

E<sup>(MA7)</sup> E<sub>MI</sub>

A<sup>7</sup> D<sup>(MA7)</sup>

D<sub>MI</sub>7

G7

C7

B7

E<sup>(MA7)</sup>

E7

F<sup>#</sup>MI7

B7

E

G<sup>#</sup>MI7

G7

B7

E<sup>(MA7)</sup>

A6

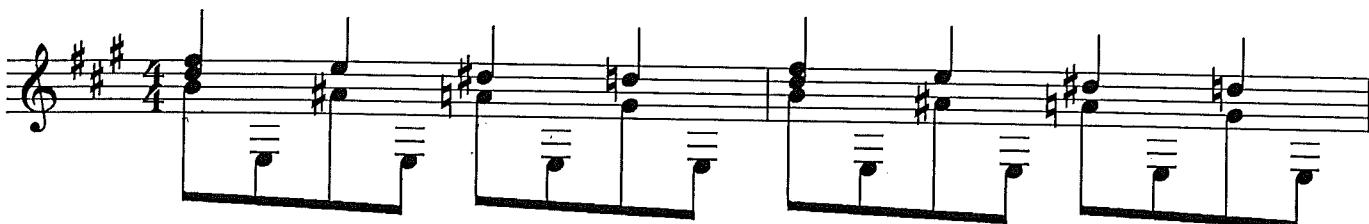
F7

E<sup>(MA7)</sup>

**TAKE THE 'A' TRAIN**  
Words & Music by Billy Strayhorn

Moderate tempo. Establish a 'train' feel with the introduction and maintain it except for the 'middle 8'.

E<sup>7</sup>



A<sup>ADD9</sup>



B<sup>7(5)</sup>

B<sup>MI7</sup>

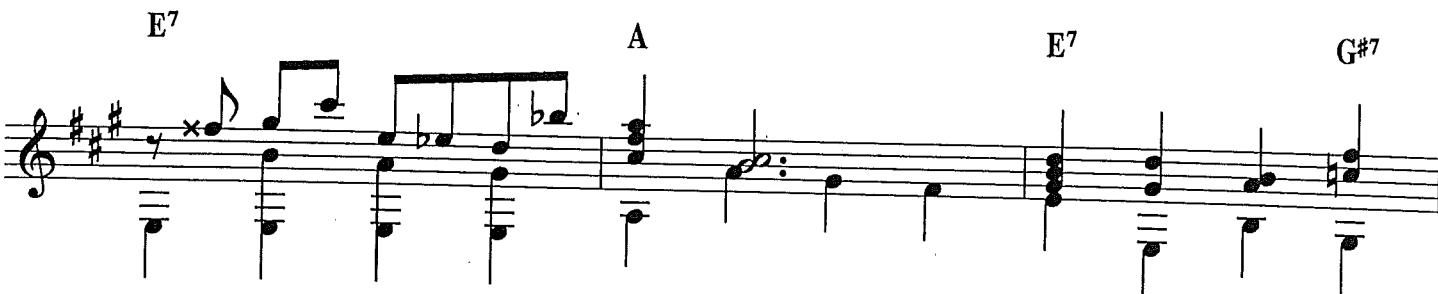


E<sup>7</sup>

A

E<sup>7</sup>

G<sup>#7</sup>



A

B<sup>7(b5)</sup>

B<sup>MI7</sup>

E<sup>7</sup> A D B<sup>MI7</sup> E<sup>7</sup> A A<sup>7</sup>

D<sup>(MA7)</sup>

G<sup>(MA7)</sup> C<sup>#MI7</sup> C<sup>9</sup> B<sup>7</sup>

A<sup>MI6</sup> B<sup>7</sup> B<sup>MI7</sup> F<sup>6</sup> E<sup>7</sup>

A

Musical score for BmI<sup>7</sup> and E<sup>7</sup> chords. The score is in 8/8 time, treble clef, and key of B major (two sharps). The BmI<sup>7</sup> section consists of a single note on the 5th string. The E<sup>7</sup> section begins with a bass note on the 5th string, followed by a melodic line on the 4th, 3rd, and 2nd strings. The melody includes a grace note marked with an 'x', a sixteenth-note pair, and a eighth-note pair.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line begins with 'O' on a high note. The lyrics 'say does' are repeated in a descending melodic line. The score includes a treble clef, a key signature of two sharps, and a common time signature. The vocal line is supported by a harmonic structure with various chords and rests.

Musical score for E7+ chord. The score consists of four staves. The first staff shows a treble clef, a key signature of four sharps, and a time signature of common time. It features a vertical bar line with a dot above it, followed by a vertical bar line with a dot below it. The second staff shows a vertical bar line with a dot above it, followed by a vertical bar line with a dot below it. The third staff shows a vertical bar line with a dot above it, followed by a vertical bar line with a dot below it. The fourth staff shows a vertical bar line with a dot above it, followed by a vertical bar line with a dot below it. The notes are represented by dots on the staff lines, and the rests are represented by vertical bar lines with dots above or below them.

A

### **Notes On The Scores**

Developments with amplification for the classical guitar have extended both its solo and ensemble possibilities and also the range of music that can effectively be performed on it.

These jazz standards have been arranged as solos, but, by taking advantage of some 'sound reinforcement', they can easily be played with a rhythm section.

I have endeavoured to capture the sound colours of the harmonies and voice leadings without making the arrangements cumbersome or static, and have added chord symbols so that the player can:

- 1) Analyse the songs.
- 2) Fill out the chords where his musical sense and technique permit.
- 3) Build improvisations on the songs.

One of the great joys of the jazz idiom derives from the fact that the player can discover for himself the structures and nuances of a song and then build a new adaptation on it.

In order to keep this option open, the scores are deliberately left without fingerings or articulations. The player, thus, can spend some time testing phrases in different positions on the fingerboard, adjusting tempos and gradually creating his own interpretations.

John Zaradin, London, 1990.

These arrangements provide the classical guitar players with an opportunity to add an impressive collection of jazz standards to their repertoire. The pieces are arranged as solos, offering the player scope to develop individual improvisations. Each selection is helpfully annotated with playing hints.

**Birth Of The Blues,  
Bluesette,  
Body And Soul,  
Django,  
Girl Talk,  
In A Mellow Tone,  
Li'l Darlin',  
Round Midnight,  
Ornithology,  
Perdido,  
St Louis Blues,  
Take the 'A' Train,  
Triste,  
Watermelon Man,  
West Coast Blues,  
Willow Weep For Me.**



**John Zaradin** is Europe's foremost player of classical Brazilian guitar music. His early training at the Royal College of Music and the Paris Conservatoire has combined with his deep involvement and love of the music and people of South America, to result in the unique sound he makes today.

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